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> Example: DRWG/US-A-Forbes-1 (for the first entry in the catalog)

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All drawings in the "Life Studies of the Great War" series, listed on pages 12-16, include an "L" before the drawing number.

> Example: DRWG-US-A-Forbes-L1 (for plate 1 listed on page 12)

CATALOGUE.

FORBES

Historical Art Collection

OF

Battles, Incidents, Characters and Marches of the Union Armies.

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DISCRIPTIVE CATALOGUE

OF

Historilal studies and sketches of the Battles, Marches, Camps Incidents and Characters of the Union Armies, Commanded by Genl. George B. McClellen, Genl. Irwin McDowell, Genl. N. P. Banks, Genl. John Pope, Genl. A. E. Burnside, Genl. Joe. E. Hooker, Genl. G. B. Meade, and Genl. U. S. Grant; made in the field (dated and described) during the years 1862–3–4, beginning with the occupation of Manassas, by the Army of the Potomac, and ending with the siege of Petersburg. Numbering 251.

The original drawings of the Life Studies of the Great Army, from paintings and sketches executed during the years 1865, 1866, 1867 and 1868.

Forty copper plates (from the original etchings, numbering from 1 to 40. 13x19 inches. Executed during the years 1870, 1871, 1872, 1873, 1874 and 1875.)

Set of Artist proofs of the "Life Studies" signed.

Rough proofs made during the execution of the work showing the progress of each plate in its differeut stages.

Three extra plates, Artillery, Infantry and Cavalry,

By EDWIN FORBES,

Special artist with the Armies of the Union, during the years 1862–3–4. Centennial Award and Medal. Member French Etching Club. Hon. Foreign Member of the London Etching Club.

Original Studies and Sketches From Life.

PORTFOLIO No. 1.

1. Ruins of the Orange and Alexandria R. R. Bridge over Bull Run, near Union Mills.
2. The plains of Manassas, looking toward the Bull Run Mountains, from Gen. T. F. Meagher's headquarters.
3. General view of the fortifications of Manassas Junction, looking east from below the station.
4. The defenses of Manasses on the Orange and Alex. R. R. north of the station, looking S. E.
5. Headquarters of Gen. Jos. E. Johnston, during the battle of the 1st Bull Run.
6. Union Soldiers burning forts and breastworks at Manassas. Night.
7. The defenses of Centreville, forts, breastworks, etc., from a point south of the Warrenton turnpike. Centreville and abandoned log hut camps in the distance.
8. Headquarters of Gen. Smith near Manassas.
9. The defenses of Centreville. Fort in the foreground with quaker guns, from south of the Warrenton turnpike looking toward the Bull Run Mts.
10. Catletts Station, on the Orange and Alexandria R. R. Gen. Ord's headquarters in the distance.
11. Ruins of the Acquia Creek and Fredricksburg R. R. bridge, over Potomac Creek, destroyed on the abandonment of the Potomac River batteries.
12. View of the City of Fredricksburg, Va.; from the north bank of the Rappahannock River looking up stream toward Falmouth.
13. Sunken vessels, in the Rappahannock River, below Fredricksburg, with earthwork commanding the Channel.
14. Remains of burnt steamers *St. Nicholas* and *Virginia*. Sailing vessels, etc., in the Rappahannock River, below Fredricksburg, Va.
15. Occupation of Fredricksburg. Gen. McDowell's corps crossing the Rappahannock River on pontoon bridge at upper end of town.
16. Fredricksburg Court house, occupied by Union troops as a signal station.

17. View of the town of Falmouth, Va., looking up stream.
18. Officers and non-commissioned officers of Collis' Zouaves. Gen. Banks' bodyguard.
19. Camp Pardee, near Upperville, Va., Gen. Geary's brigade, Banks' Corps.
20. View of Winchester, Va., from the fort on the hill N. E. of the town.
21. The first battle of Winchester. The charge on the Stonewall.
22. The town of Warrenton, Va., from the East.
23. Grand Review of Gen. N. P. Banks' Corps at Little Washington, Va.
24. The crossing of the North Fork of the Rappahannock River, near Waterlob, by Gen. Banks' Corps, while on the march from the Shenandoah Valley, to Warrenton.
25. Mansennutten Mountain, near Strasburg, Va., looking S. W.
26. Union soldiers crossing the north fork of the Rappahannock on a rope bridge.
27. March of Gen. N. P. Banks' Corps, crossing the Blue Ridge Mountains through Chester Gap.
28. Prisoners captured by Union troops near Woodstock, Va., Third Virginia and Ashby's Cavalry.
29. The battle of Cedar Mountain (Slaughters). Sketch taken during the battle, from a point on the left of the turnpike looking toward the Rapidan River.
30. Charge of the Union troops on the left flank of the army commanded by Gen. Jackson at Cedar Mountain.
31. The battle of Cedar Mountain. Night at the hospitals. Arrival of Gen. McDowell's Corps.
32. Beginning of the Second Bull Run Campaign. Artillery fight at Rappahannock Station.
33. Retreat of the Army of the Rappahannock (Gen. Pope) to Groveton, Manassas Junction.
34. The battle of Gainesville. Attack on Gen. Jackson's Corps by King's Division, McDowell's Corps.
35. The battle of Groveton on Second Bull Run, sketched from Baldface hill.
36. Retreat of the Union Army under command of Gen. Pope, through Centreville on the morning after the battle of Second Bull Run.

PORTFOLIO NO. 2.

37. The battle of Antietam or Sharpsburg, sketched at half past 10 A. M., from a point north of Antietam Creek and west of the turnpike.
38. View of the camps of the Army of the Potomac, on Bolivar heights, near Harper's Ferry, after the battle of Antietam.

39. The battle of Groveton or Second Bull Run. Advance of the right wing of Gen. Lee's Army, Gen. Longstreet's Corps, on the Union left, Gen. McDowell.
40. Farm-house on battlefield of Antietam, used during the battle by Gen. Lee's army as a hospital, after the battle as a signal station by Union troops.
41. Gen. Burnside's Corps crossing the Potomac River, at Berlin, near Harper's Ferry, on pontoon bridge.
42. *
43. Study of an Infantry Soldier. The Sergeant Major.
44. St. Patrick's day in the army. A hurdle race.
45. The Grand Stand.
46. Jumping the ditch.
47. The Steeple Chase.
48. The Mule race.
49. Gen. Meagher distributing the prizes.
50. Winter Camp near Stoneman's Switch, Falmouth, Va.
51. Soldier's Mud Hut.
52. Building a Chimney.
53. Straggles on the march to headquarters. Under guard.
54. An army graveyard. Winter camp.
55. On Picket. Officers' quarters in log house.
56. Railroad train containing President Lincoln crossing Potomac Creek bridge on his way to review the Army of the Potomac.
57. Review of the Army of the Potomac, commanded by Gen. Joe E. Hooker, by President Abraham Lincoln. The march past in review.
58. President Lincoln attended by Gen. Hooker and Staff, reviewing the Cavalry of the Army of the Potomac, commanded by Gen. Pleasanton.
59. The Army of the Potomac, on the march to Chancellorsville. Near Kelly's Ford.
60. The battle of Chancellorsville. The second and third corps crossing the Rappahannock River at United States ford, on pontoon bridges at night.
61. The battle of Chancellorsville. Scene at the junction of the United States ford road, and road to Rapidan River. Behind the breastworks.
62. Prisoners and battle flags captured by Union troops going to the rear under guard of Cavalry.
63. Field hospital (second corps) on the battlefield of Chancellorsville.
64. Dick. Just from Chancellorsville.
65. Attack on Gen. Sedgwick's Corps. Banks ford near Chancellorsville, seen from the north bank of the Rappahannock River,

66. Departure of two-years men from the Army of the Potomac. A scene near Falmouth, Va.
67. In the woods at Chancellorsville. Bivouac at night.
68. The army balloon at rest, (Prof. Lowe's) opposite Fredricksburg.
69. Cavalry fight near Aldie, Va.
70. Charge of Cavalry of the Army of the Potomac, commanded by Gen. Pleasanton, supported by the First Division Fifth Corps, near Ashby's Gap.

PORTFOLIO NO. 3.

71. Scene in Baltimore, Md. Citizens building barricades on receipt of the news of Gen. Lee's march into Penn.
72. The battle of Gettysburg. View of Little Round Top and the Devil's Den, held by the the Fifth Corps.
73. The battle of Gettysburg. View from the summit of Little Round Top. The advance of Gen. Longstreet's Corps.
74. The battle of Gettysburg. The gateway of the cemetery, the center of the Union position, First and Eleventh Corps.
75. The battle of Gettysburg. View from the junction of the Gettysburg turnpike, and the Taneytown road, looking toward Culps Hill and the cemetery.
76. The battle of Gettysburg. Charge of Longstreet's Corps on the Union lines. First and Second Corps.
77. The battle of Gettysburg. Behind the breastworks of the Union Army on the morning of July 4th, 1863. Twelfth Corps.
78. The battle of Gettysburg. Attack of Gen. Ewell's Corps on the right flank of the Union army. Culps Hill, held by the Twelfth Corps.
79. The battle of Gettysburg. Attack on the Third Corps, Gen. Daniel E. Sickles, by Gen. Longstreet's Corps.
80. Signal officers watching the army of Gen. Lee near Williamsport, Md. Pursuit of Gen. Lee's army.
81. The Sixth Corps, Gen. Sedgwick, crossing the bridge at Funkstown, Md. Pursuit of Gen. Lee.
82. The battle of Gettysburg. Prisoners belonging to Longstreet's Corps captured by Union troops, marching to the rear under guard.
83. Sketch Map of the battle of Gettysburg, made while on the march to Frederick, Md.
84. Heavy Artillery going to the front. Pursuit of Gen. Lee's army, after Gettysburg.
85. Breastworks near Williamsport, Md., thrown up by Gen. Lee's army, on its retreat toward the Potomac River.
86. Charge of two companies of Michigan Cavalry, on the rear guard of Gen. Lee's army, near Falling Waters, Md.

87. The Potomac River, near Williamsport, on the morning of the crossing of Gen. Lee's army.
88. A rainy day. The army on the march.
89. Cavalry charge, near Brandy Station, Va.
90. Gen. Kilpatrick's Raid to Richmond.
91. Study of Infantry Soldier.
92. Sketch of officer of Infantry. The Colonel.
93. Reading the news. Off duty.
94. Camp on Little River, Va. The march to Gettysburg.
95. Old Mill near Sandy Hook, Md.
96. The Camp Kitchen, with Cook.
97. Study of drummer boys on the march.
98. The Orange and Alexandria R. R. bridge, (military) at Rappahannock Station, Va.
99. Cavalry reconnoissance to Culpepper Court House, Va.
100. Picket post on Potomac Creek, Va.
101. The Cavalry Forge.
102. The old Barn.
103. The old Spring House, with guard.
104. Twelve pounder Napoleon gun.
105. On Guard. Infantry.
106. Old Mill near Warrenton, Va.
107. Waiting for the Blacksmith. Artillery Forge.
108. Harry, the Innocent Contraband.
109. The First and Sixth N. Y. V. throwing pontoon bridges across the Rappahannock River near Beverly Ford.
110. News from the front.
111. Drummer Boy. Taking a rest.
112. Shoeing a Mule.
113. Refugees coming into the lines.
114. Sentry walking his beat.
115. Scene on the U. S. ford road, (battle of Chancellorsville) on the night of April 30th, '63.
116. Foraging outside of the army lines.
117. Study of Mule team and wagon, with driver.
118. Dick, the Cook. A study.
119. Brandy Station, on the Orange and Alexandria R. R. Light Artillery going to the front.
120. Coming from the Mill.
121. Warrenton Court House. Retreat of the Army of the Rappahannock through the town.
122. Bealton Station, on the Orange and Alexandria R. R. Depot of supplies.
123. The Mess Cart. A sketch,
124. An old Warhorse.

125. The Government Steamboat *Wilson Small* at Acquia Creek Landing. Departure of sick and wounded for home.
126. Signal Station on the summit of Poney Mountain, near Culpepper Court House, Va.
127. Signal officers watching the camps of Gen. Lee's army on the south side of the Rapidan River, from the Signal Station on Poney Mountain.
128. The Army of the Potomac crossing the Rappahannock River on a pontoon bridge at night, near Rappahannock Station. Retreat from Culpepper Court House to Centreville.
129. The Sutler's tent in camp.
130. Soldier's Hut.
131. Slave cabin near Warrenton, Va.
132. Gum Spring, Va. On the march to Gettysburg.
133. Acquia Creek landing. Depot of supplies for the Army of the Potomac.
134. The battle of Rappahannock Station. The charge of the Sixth Corps. Supported by the Fifth on the works occupied by the rear guard of Gen. Lee's Army.
135. The battle of Rappahannock Station. Scene on Sunday morning in front of the works. Soldiers looking at captured battle flags and guns.
136. A breakdown in the wagoners' camp.
137. A cavalry vidette. Taking it easy.
138. The signal officer off duty.
139. Ready for the march.
140. On picket in the woods.
141. Taking his comfort.
142. The signal station tree.
143. Soldier's hut in winter. Borrowing a chimney.
144. The Rappahannock River below the Alexandria and Ohio R. R. bridge looking down stream.
145. Winter Camp near Culpepper Court House, Va.
146. Mountain Run, near Culpepper Court House, looking down stream.
147. A Yankee Volunteer played out.
148. Old grist mill on Mountain Run, near Culpepper Court House, Va.
149. Fireplace in negro hut.
150. The Showman in Camp. A scene in the streets of Culpepper.
151. Kelly's ford on the Rappahannock River. Sketched from the breastworks on the south bank.

PORTFOLIO No. 5.

152. Just from Chancellorsville. An amateur Quartermaster.
153. Cavalry charge near Culpepper Court House, Va.

154. Execution of five deserters belonging to the Fifth Corps, near Beverly ford. The procession to the grave.
155. The execution. The fatal volley.
156. Officers and soldiers on the battlefield of the second Bull Run, recognizing the remains of their comrades. Sketched a year after the battle.
157. Going to the commissary's.
158. The Army of the Potomac marching over the battlefield of second Bull Run in pursuit of Gen. Lee's Army. Breaking camp at sunrise.
159. Slave cabin near Long Bridge. Chicahominy River.
160. Sketches on the line of march. Bucktails.
161. Sketch of an officer.
162. The Zouave.
163. Cavalry outpost, near Potomac Creek. Daybreak on a cold morning.
164. Old bridge over Mountain Run, Culpepper Court House, Va.
165. A mule driver.
166. A captain of Volunteers, off duty.
167. Played out. The sleeping cook.
168. Cavalry orderly waiting for orders.
169. Cavalry escort, dismounted.
170. Soldiers' huts in winter camp.
171. On the march.
172. Joe, the driver of the mess wagon.
173. Signal station on the south side of the Rappahannock River. Seen through a glass from the Union camps.
174. On picket. The banks of the Rappahannock.
175. Infantryman on guard.
176. News from home.
177. Study of an officer. It's almost time for dress parade.
178. The Commissary Sergeant's quarters. Weighing salt horse. (Winter camp.)
179. The camp barber. Taking a shave.
180. The march from the Wilderness.
181. Newspapers from Washington.
182. Beverly ford on the Rappahannock River, looking up stream.
183. Soldiers' theater, (Fourteenth Brooklyn) in old warehouse in Culpepper Court House, Va.
184. Ball of Second Corps, Washington's Birthday, 1864.
185. Ball of First Division, Fifth Corps, near Beverly ford.
186. The headquarter cow.
187. A tough customer. Army mule.
188. Stacking hay near camp.
189. A played-out mule in hospital.
190. My studio in winter camp.

191. Virginians going to the commissary's for rations.
192. Beef for the Army. On the march.
193. On the picket line, near Freeman's ford, Rappahannock River.
194. Picket hut. It's time for dinner.

PORTFOLIO NO. 6.

195. The Veteran.
196. A Cavalry horse.
197. View on Mountain Run.
198. The meditative mule.
199. Music stand, Second Corps, Ball.
200. Beefsteak rare.
201. Knapp's Pennsylvania battery in action. Cedar Mountain.
202. Newsboys passing the pickets on the way to camp.
203. The Army of the Potomac crossing the Rappahannock River on the railroad and pontoon bridge at Rappahannock station. Retreat from Culpepper to Centreville.
204. The Army crossing Kettle Run. Retreat from Culpepper to Centreville.
205. Winter Camp Sixteenth Michigan.
206. The Army of the Potomac crossing Broad Run. Retreat from Culpepper.
207. Infantryman on guard.
208. Railroad train crossing Potomac Creek bridge.
209. The Army of the Potomac crossing the Rapidan River at Germania ford. First day of the Wilderness Campaign.
210. General view of the battle of the Wilderness. Sketched from the hill northeast of the Wilderness tavern.
211. General view of the battle of the Wilderness, from a point southwest of the Wilderness tavern, looking toward Mine Run.
212. The battle of the Wilderness. Scene behind the breastworks on the Brock Road. Second Corps front.
213. The battle of the Wilderness. Infantry fighting in the woods. Sixth Corps.
214. Sketches of Characters on the roadside.
215. The Wagon Camp.
216. Wounded Soldier leaving the field. Wilderness.
217. The battle of Spottsylvania. View of the field from the center of the position.
218. The Army of the Potomac marching from the Wilderness to Spottsylvania, passing the ruins of the Chancellorsville House.
219. The battle of Spottsylvania Court House. Scene on the right center.
220. Wounded soldiers from the battlefields of the Wilderness and Spottsylvania crossing the Rappahannock River at Fredricksburg while on their way to Acquia Creek.

221. Column on the march. On the road to the North Anna River.
222. Field Hospital, (Fifth Corps) at Spottsylvania Court House.
223. Interior of Negro cabin, listening to the battle. Spottsylvania.
224. Battle of the North Anna, from the hill above Jerico Ford.
225. The Army of the Potomac crossing the North Anna at Jerico Ford.
226. A hot day on the battlefield.
227. A stormy march. Artillery.
228. The Army of the Potomac crossing the Pamunkey, on the march to Cold Harbor.
229. Old house on the battlefield of Spottsylvania.
230. Bridge over the Matapony River.
231. Jerico Mill, pontoons, etc.
232. Log Cabin near Cold Harbor.
233. The battle of Cold Harbor. (Bomb proofs.)
234. Behind the breastworks at Cold Harbor, awaiting an attack.
235. The battle of Cold Harbor, throwing up breastworks.
236. The battle of Cold Harbor, charge of Rickett's Division, Sixth corps.
237. The Bucktail's last shot, on the skirmish line, Bethesda Church.
238. Battle of Bethesda Church. Repulse of a charge by the Pennsylvania Bucktails.
239. The Army of the Potomac crossing the Chicahominy at Long Bridge, on pontoon bridge, while on the march to the James River.
240. The Army of the Potomac on the march from the Chicahominy to the James River. A night scene.
241. The Army of the Potomac crossing the James River on the pontoon bridge. The advance on Petersburg.
242. View of the first line of works at Petersburg, stormed and captured by the Eighteenth Corps.
243. The storming of the first line of works at Petersburg. The Eighteenth Corps charging the fort on the left of the enemy's line.
244. The Tired Soldier. Peterburg, Va.
245. Off Duty.
246. Guarding the prisoners.
247. Officers from the Army of Virginia, captured at Petersburg.
248. The siege of Petersburg. Interior of the fort on the left of the line of works defending Petersburg. Stormed and captured by the Eighteenth corps.
249. Study in oil. Mounted orderly.
250. Study in oil. Infantryman on guard.
251. Study in oil. On Picket.

PORTFOLIOS. No. 8 AND 9.

The original drawings of the Life Studies of the great army in black and white, from paintings, etchings and compositions. Executed during the years 1865, 1866, 1867, 1868. Preparatory designs for the work on copper plate, (etching). Numbered from 1 to 40, in portfolios.

Artist proofs, signed, of the Life Studies of the great army. A historical work of art in copper plate etching. Framed, with three extra plate proofs.

THE ART OF COPPER PLATE ETCHING.

ETCHING, a species of engraving, in which the design is formed on the plate by a ipointed tool and the action of an acid, or some other fluid, instead of beng cut out by the graver. The two countries in which *E.* has been most practised are Holland and France. It has also been successfully practised in Italy, Germany, and England, but not to so great an extent It has resembled line-engraving in receiving a powerful impulse from celebrated painters ; but whereas, with the exception of Albert Dürer, the painters have seldom been practical line-engravers, they have advancd. *E.* not only by advice given to others, but by the work of their own hands. Rembrandt and Claude were practical and very skilful workmen in *E*,. and their works had on this art an influence which still continues. Ostade, Ruysdael, Berghem, Paul Potter, Karl Dujardin, etched as they painted, and so did a greater than any of them, Vandyke. In the earlier part of the present century *E.* was almost a defunct art, except as it was employed by engravers as a help to get faster through their work, of which "engraving" got all the credit, the public being unable to distinguish between etched lines and lines cut with the graver. During the last fifteen or twenty years, however, there has been a great revival, which has extended all over Europe and the United States, though France has had by far the largest and most important share in it. It was hoped, at the beginning of this revival, that it would lead to the production of many fine original works ; but the commercial law of demand and supply has unfortunately made modern *E.* almost entirely the slave of painting. Nearly all the clever etchers are occupied in translating pictures, which many of them do with remarkable ability, even to the very touch and texture of the painter. The comparative rapidity of the process, and the ease with which it imitates the manner of painters, have caused *E.* to be now very generally preferred by publishers for the translation of all pictures except those belonging to a severe and classical style of art, for which the graver is, and will always remain, better adapted than the *E.*-needle. Yet, notwithstanding the present commercial predominance of *E.* from pictures, there are still in Europe, and we have at the present day in Boston, New York, and Philadelphia, some artists and eminent amateurs who cultivate original *E.* with success, and produce works of various interest and power.

Plate 1. The Reveille on the Line of Battle. Representing the line of battle at daylight. The regimental bugler stands on the crest of the hill playing the reveille to arouse the troops, who are lying on the

ground wrapped in their blankets. In the middle distance a battery is seen in position with "caissons" and "limbers" to the rear. Tattoo in Camp. A moonlight scene. The regimental drum-corps is beating "tattoo," the signal for the men to retire to their tents. "Taps," the signal for "lights out," follows half an hour later.

Plate 2. The Commissary's Quarters in Winter Camp. The Commissary Sergeant is seen in the foreground weighing out rations of meat for the company cook. The structure on the left is an improvised stable built of pineboughs.

Plate 3. Through the Wilderness. A battery of artillery dragged through the mud during a spring rain-storm.

Plate 4. A Wagoner's Shanty. Winter Camp. The Deserted Picket-hut. Winter Camp. Mud Huts. Winter Camp.

Plate 5. The Pontoon Bridges. The army crossing a river and closing up in column on the hill, while the advance is pushing into the woods, which have caught fire from exploded cartridges.

Plate 6. A Thirsty Crowd at the Old Spring House. A scene on the line of march during a hot day. A Race for Camp. Newsboys passing the picket station while on the road to camp with the latest news.

Plate 7. The Leader of the Herd. Cattle for army use led by a Zouave butcher. Across the road, under the pine trees, can be seen the graves of two Union soldiers, who have been killed in a roadside skirmish.

Plate 8. A Rainy Day on Picket. An infantry-man sheltered behind a pine-tree, with his rifle under his arm to protect it from the rain. Washing Day. A soldier with his latest wash hung out to dry on the barrel of his rifle. In the distance the column is seen on the march.

Plate 9. A Christmas Dinner. A scene on the outer picket line. A soldier off duty is cooking his frugal meal in front of an improvised shelter made of pine-bonghs and fence-rails.

Plate 10. A Slave Cabin. The Old Grist Mill. "Got any pies for sale, Aunty?" A party straggling from the line of march in search of the luxuries of the season.

Plate 11. The Newspaper Correspondent. Riding to send off his dispatches with news of a battle, adead of rival correspondents.

Plate 12. Coffee Coolers. A party of stragglers from the column which is seen marching over the hill in the distance. These are the men who always shirked a battle, and were to be found with their regiments only when rations were to be served out, at a safe distance from the enemy.

Plate 13. Officers' Winter Quarters. Waiting for dinner after dress parade. In the doorway the sergeant of the guard is seen reporting to the officer of the day.

Plate 14. A Scene on the Roadside near Summer Camp. Two cavalrymen, who have just returned from a scout, are having their horses shod.

Plate 15. Returning from Outpost Duty. A scene in winter camp. A squad of troops have just returned from the picket line and are seeking their quarters.

Plate 16. A Night March. The army going into action through the pine woods. In the foreground a tree has been fired to give light for the march, and over the distant woods dense volumes of smoke are rolling up, the underbrush having caught fire from burning cartridges.

Plate 17. A Halt in Line of Battle. The line having advanced and driven the enemy, whose dead are lying in front, is "dressing up," while a reinforcing column can be seen coming over the hill in the distance. Shells from the enemy's batteries are bursting in the air.

Plate 18. The Rear of the Column. Stragglers and wagon guards are bringing up the rear, while the wagon train is seen coming down the distant hill, with flankers thrown out to protect it from the enemy's horsemen.

Plate 19. Stuck in the Mud. A pontoon wagon with boat fast in a slough. A regiment of infantry is pulling on a rope attached to the head of the team, trying to drag them to firmer ground. A Flank March Across Country during a Thunder Shower.

Plate 20. Fall in for Soup—Company Mess. A scene in winter camp, giving a general idea of the style of huts built and occupied by the troops. A wagon train is coming down the road from the distant camp on its way to the depot for forage.

Plate 21. Going into Camp at Night. The fields on all sides are covered with troops who are engaged in cooking supper, the column in the road marching on and disappearing over the hill in the distance.

Plate 22. On Picket at the River Bank. An Old Saw Mill. Waiting for Something to Turn Up. A scene behind the breastworks during a lull in the battle. The troops defending this position of tbe line are sleeping under their shelter-tents or lounging under the shade of the trees and house. In a tree, beyond the house, a lookout is posted to give warning of the advance of the enemy.

Plate 23. The "Reliable Contraband." A scene at the cavalry outpost. In the foreground a negro, "leading an old horse," is seen hesitatingly imparting to anxious officers what little information he possesses of the enemy's movements. Cavalry men and their horses are grouped about the house in the middle ground, and in the distance a vidette is sitting on his horse watching the road through the woods, in anticipation of the approach of the enemy.

Plate 24. Home, Sweet Home. A scene in winter camp. Two soldiers sitting in front of their quarters, which are built with logs plastered with clay, and covered with canvas. The soldier sitting on the drum is playing the old tune on an improvised fiddle made from a cigar box, while the younger sits leaning against the mud chimney, which is crowned with a ploughshare to keep the smoke from blowing into the tent.

Plate 25. A Distant Battle. Seen at distance of about six miles. In the foreground is an abandoned breastwork ; and on the road to the left a column of troops is seen hurrying toward the sound of distant cannon.

Plate 26. A Cavalry Charge. An advance against the enemy's guns, which were posted on the hill. The enemy's line has met the charge, and is trying to save the guns, which are hurrying to the rear.

Plate 27. A Hot Day, Soldiers grouped about a gun in position, and sleeping under a shelter. Beef Steak Rare. A Straggler. Always sick when a fight is expected. A Quiet Nibble on the Cavalry Skirmish Lines. A Cavalry Orderly Waiting Orders.

Plate 28. Newspapers in Camp. The newsman is sitting on horse back, surrounded by men who are buying and reading the latest "news from the front," as it comes from the rear.

Plate 29. A Watched Pot never Boils. The Captain's Cook. A Hearty Supper on the Battlefield. Drummer Boys. Halted on the road. Played Out. Two footsore and used-up soldiers have dropped out of the column and fallen asleep at the foot of a tree, while the rear of the detatchment is seen disappearing up the road.

Plate 30. Coming into the Lines. A party of slaves have taken massa's old schooner (wagon) and, with a "spike" team, have started for the Union lines. They are passing the picket post. On the distant hill some laggards appear in sight, one waving his hat for joy as he catches sight of "Massa Linkum's sodgers."

Plate 31. The Supply Train. "Hard tack and salt horse" for the army.

Plate 32. "Gone off with the Yanks." A deserted negro cabin. A Land Flowing with Milk and Honey. A Scouting Party. An Old Campaigner. A darkey cook with the mess mule.

Plate 33. The Outer Picket Line, Winter. A general view overlooking the enemy's country.

Plate 34. A Lull in the Fight. A scene behind the breastworks. Officers and men are grouped about the guns, while some of the latter are playing cards, cooking, and amusing themselves generally. In the centre of the picture a squad of prisoners is seen coming in from the front under guard.

Plate 35. Traffic between the Lines. Pickets trading for coffee and tobacco between the fortified lines during a truce. The enemy's works (protected by abattis and cheveaux-de-frise) are seen in the background, with groups of soldiers on the parapet.

Plate 36. Going into Action. A battery of artillery, under the enemy's fire, dashing up the hill and taking position.

Plate 37. An Advance of the Cavalry Skirmish Line. Clearing the way while the main body is moving forward in support.

Plate 38. Fording a River. Infantry are wading the stream at the ford, with a line of cavalry posted below to catch any unlucky soldier

who may be carried away by the force of the current. Twenty Minutes Halt. A column of troops, while on the march, have been halted for rest, and are lying about under the trees and in the road.

Plate 39. "Bummers." "They're 'Johnnies,' boys, as sure as you're born." A group of bummers on horse and muleback, huddled in the road, anxiously watching a body of men who have just appeared at a turn in the road.

Plate 40. The Sanctuary. A negro family has just come in sight of the fortified lines of the Union army. The old mother has thrown herself on her knees, praising the Lord, while the rest of the family are grouped behind, contemplating the scene in silent wonder.

COPY OF CENTENNIAL AWARD.

The undersigned having examined the product herein described "Life Studies of the Great Army," respectfully recommend the same to the United States Centennial Commission for award, for the following reasons, viz: FOR EXCELLENT STUDIES FROM NATURE AND LIFE, FIRMNESS IN TONE, AND SPIRITED EXECUTION.

C. W. COPE, (*Sig. of Judge.*)

Approval of Group Judges,

F. HILL SMITH,	H. D. KRUSEMAN VON ELTEN,	PETER GRAHAM,
C. SCHLESINGER,	P. N. AEBO,	JOHN F. WEIR,
J. E. SAINTIN,	CARL COSTENOBLE,	J. VON DARDEL.

A true copy of the record, FRANCIS A. WALKER,
Chief of Bureau of Awards.

Given by authority of the United States Centennial Commission,

A. T. GOSHORN, *Director Gen'l.* J. R. HAWLEY, *Pres.*

Letter from President Grant.

EXECUTIVE MANSION, WASHINGTON, July 28, 1876.

The President directs me to acknowledge the receipt of an India-proof set of engravings entitled "Life Studies of the Great Army," which you so kindly forwarded to him, and to convey to you his sincere thanks. He wishes me to assure you of his appreciation of this valuable work of art, and of the kind sentiments expressed in your note presenting it.

Very respectfully yours, U. S. GRANT,
To Mr. EDWIN FORBES, *Artist.* *Per Secretary.*

General Sherman's letter.

HEADQUARTERS ARMY OF THE UNITED STATES, WASHINGTON, D.C., July 24, 1875.

EDWIN FORBES, *Artist.*

My Dear Sir: I beg to acknowledge receipt of the Portfolio containing your series of copper-plate etchings, entitled "Life Sketches of the Great Army," and to thank you for the favor. I considered them most valuable; so much so, that I had already instructed my A.D.C., Colonel Audenried, to purchase the first set of proofs now on exhibition at the Centennial in Philadelphia, which set I design for the decoration of my new office in the war department, when finished. I am sure that these pictures will recall to the survivors the memory of many scenes which are fading in the past.

Truly your friend, W. T. SHERMAN, *General.*

Letter from Gen'l Sheridan.

HEADQUARTERS MILITARY DIV. OF THE MISSOURI, CHICAGO, Sept. 26, 1878.

MESSRS. ESTES & LAURIAT: I have at my headquarters here, all of the "Life Sketches of the Great Army," by Mr. Forbes. They are framed and hung up around the rooms, forming a capital reminder of the days when we were on the field against the enemies of the republic. I take great pleasure in testifying to their artistic excellence and accuracy.

Very truly yours, P. H. SHERIDAN, *Lieut. Gen'l.*

From Horace Binney Sargent.

BOSTON, January, 19, 1877.

The Army Sketches, by Mr. Edwin Forbes, are very life like and interesting. They vividly and in a most spirited manner recall the old scenes. For the halls of Grand Army Posts, I can conceive of no more delightful decoration.

HORACE BINNEY SARGENT, *Commander of the Department of Mass.*

The Union League Club.

NEW YORK, April 24, 1876.

MR. EDWIN FORBES. Dear Sir: On behalf of the Art Committee of the Union League Club, I beg to acknowledge the receipt of your communication, with a set of copper-plate etchings, entitled "Life Studies of the Great Army."

In reply, would respectfully state, that after a careful examination of said etchings, we cheerfully accord to you the use of our Gallery for the purpose of exhibiting the same to our Club, members and their friends, feeling assured they will afford great pleasure and satisfaction to all who view them, and are ignorant of the fact, as were our committee, that one of our native artists had, after many long and patient years of careful toil, collected together and preserved so many actual life-scenes of the late war, and which are so admirably and faithfully portrayed by you.

I take this occasion to congratulate you upon your decided and deserved success.

Very respectfully yours, RICHARD BUTLER, *Chairman.*

From Edward E. Hale.

South Cong'l Church, Boston, December 29, 1876.

I have examined with great pleasure Mr. Forbes' spirited etchings, which he calls "Life Studies of the Great Army." They have remarkable interest, both as works of art and as a memorial of the experience of thousands of our friends, which we cannot afford to forget.

EDWARD E. HALE, *Minister of South Cong'l Chnrch.*

From C. W. Cope R. A.

London, 19 Hyde Park Gate, So. Kensington, Aug. 25, 1876.

My Dear Sir: Owing to absence from home in Scotland, I was not able to acknowledge the arrival of your admirable folio of etchings of the "Great Army," but I write at once to say how glad I am to receive them, and what pleasure I shall have in showing them to art friends. I am delighted to hear of the promising success of your great work, which indeed I never doubted. It appeals to the spirit of patriotism, so strong in America, as well as to lovors of art.

With sincere good wishes, believe me

Very faithfully yours,

Edwin Forbes, Esq. C. W. COPE, R.A.

From the Boston Advertiser Dec. 16, 1876.

Aside from the fact that these illustrations have a peculiar value as studies made on the spot, they have additional worth as the first notable example of etchings as yet produced in this country. Mr. Whistler holds the highest rank as an etcher, but his subjects are confined almost entirely to sights and scenes in London and vicinity; he can, therefore, make no claim to be considered an American etcher, since his motives, inspirations and methods, are purely English. Mr Forbes, on the other hand, in his conceptions and choice of subjects is decidedly national, and his methods are quite as American as it is possible to find in any branch of art practised here.

It is only necessary to commend the etchings as combining in an exceptional manner realistic representation of scenes peculiarly American, and historical as well, and to declare them worthy a place in any collection. Mr. Forbes has proved himself of an artist of special talent, and his etchings rank him among the first in his profession.

From the Boston Transcript, Dec. 20, 1876.

We have no hesitation in pronouncing the collection a work creditable in the highest degree to American art, and a worthy commemoration to the

great episode in American life which it so vividly illustrates. For the artist has conceived his work on a high and dignified scale. Nothing narrower that life itself in that strange experience which is so incredibly short a time inured the unwarlike youth and manhood of America to arms —nothing narrower than the "Great Army," which sprang into being, like Jove full-grown and armed from the high-souled intelligence of the American citizen, it has been the aim of the artist to perpetuate. As etchings, simply, the collection will be sought for by amateurs of art, and not a few of the pictures will find a worthy place framed and hung beside the best examples of modern art.

From the Christian Union, Jan. 12, 1876.

There is in preparation by Mr. Edwin Forbes—a member of the French Etching Society—a series of etchings the like of which has, so far as we know, never before been attempted ; certainly no such series has ever been completed with a degree of skill sufficient to command the general attention of artists and connoisseurs. For subjects, he has taken the rank and file of the United States army during the war of the Rebellion. It is the army as it was throughout the middle belt of states and down through Georgia, during these four eventful years which are slipping backward so rapidly in the calender, that before we know it, veterans who fought at the Wilderness, or followed Sherman to the sea, will be almost as scarce as those of 1812 are to-day.

And these are no fancy sketches. As "field artist," Mr. Forbes followed the fortunes of the Union armies during their hardest and most important campaigns, and filled his sketch book with memoranda and finished drawings which now afford him an inexhaustible mine from which to make up a truthful record of the private soldier as he lived in camp or trench, in the bivouac or on the march, on foot or on horseback, in rain, sun, summer or winter.

Nathan Appleton, in the Boston Globe, Oct. 4, 1876.

It would take too long to go through the sketches in detail, and so I will only select a few which seems to me to be the most suggestive. They embrace nearly all the branches of the service—artillery, cavalry, infantry, the engineers, the supply trains, the newspaper reporters, the stragglers, and even the herd of cattle who furnished us with such delicious but none the less tough beef. Nor is the negro omitted—the poor, black contraband, the innocent cause of it all. The gem of the collection, to me, is "a night march." It needs no description—it must be seen ; and, as I look at it, and let my memory play, it takes me back to more than one scene like it. In pleasing contrast to this is that bright snow scene, "returning from picket duty," so cold does the air look, and so determined and contented the returning squad, that you hope they will be rewarded for their hours on the picket-line by a good ration of commissary whiskey as soon as they get back to quarters. In "the reveille" you can almost hear the clear notes of the bugle in the chill morning air. "The advance of the cavalry skirmish-line," and "going into action," give an idea how things began, of how the ball was generally opened ; while "the lull in the fight" and "the halt of the line of the battle," give such a picture of the necessities of a recess for both sides, and the havoc committed which demanded temporary respites at least,—for there was no long one until it was all over, I mean the war,—that it can be judged that life in the army was not altogether the picnic excursion that many at first thought it was going to be. "After dress-parade" is a pleasant interior scene of duty over, and the genial companionship of brother officers and this Mr. Forbes told me was actually taken from one of our Massachasetts regiments.

"A cavalry charge" is the exemplification of movement and physical courage; while "a halt for twenty minutes" has so weary and used-up a look, that you would suppose that nothing could arouse the slumberers. "Going into camp at night," and "the distant battle," are wonderful artistic productions; as is also "through the Wilderness," a piece of artillery struggling along as best it can. The scene of "fording a river," and the other of "the pontoon bridges," are both worthy of note; as also "the advance of the cavalry picket line," and many others, among them those which give an idea of a drenching Virginia rain-storm. But I cannot name them all, and so, before ending, will merely mention some of those in which the negro is brought in as a "reliable contraband," "coming into the lines," and then, last of all, "the sanctuary." That scene embodies the pathos of the part the colored race played in the drama. There they are; the old woman with arms outstretched, thanking God in her wild, fervent manner, that the day of freedom has come, that the soldiers of Lincoln are at hand, and the dear ole flag in sight. By her side are the aged negro man, husband or father, the pickaninny and the dog—all in a rapt but mute state of gratitude.

From the Army and Navy Journal, April 22, '76.

On Wednesday, March 20, we were favored with a private view, at the Army and Navy Club, New York city, of what, taken all in all, is the most complete and realistic set of war pictures that has ever been issued in one series in any country, as far as we are aware. They were executed by Mr. Edwin Forbes, from actual studies made from 1861 to the close of 1864, in Virginia and elsewhere, and present the most perfect idea of the army of the American Rebellion that has yet been given to the public.

From the New York Herald, May 3, '76.

An exhibition is opened at the Art Gallery of the Union League Club of a series of etchings by Edwin Forbes, representing incidents of camp life during the late civil war. Mr. Forbes is the first American artist who has given any attention to this branch of art, which has of late years become more popular than it has been since the days of Rembrant and other old masters whose etchings have never been excelled. The subjects of these works have an appearance of nature, which is so seldom seen except in the sketches of artists, and Mr. Forbes' experience as an army artist correspondent for one of the New York illustrated papers gave him unusual opportunities for obtaining material for the work which he has undertaken.

Letter from Mr. Thos. Oldham Barlow.

HON. SEC. LONDON ETCHING CLUB.

LONDON, Feb. 16, 1876, AUBURN LODGE,
28 VICTORIA ROAD, KENSINGTN, W.

To Edwin Forbes, Esq. Dear Sir: I am directed by the members of the Etching club, to acknowledge the receipt of the portfolio of Etchings, "Life studies of the Great Army, which you so kindly forwarded to the society." The etchings were very much admired by the members, and I am instructed to convey to you their best thanks. I have the pleasure to communicate to you that Mr. Redgrave, R. A.; proposed you as a Foreign Honorary Member of the London Etching Club. Mr. Millias, R. A., seconded the proposition and you were unanimously elected. The next work the club publishes, I shall have the pleasure to forward a copy for your kind acceptance.

I am, dear sir, yours very faithfully,

THOS. OLDHAM HARLOW, A. R. A.
Hon. Secretary.

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